CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

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TV RENTALS HELPED KEEP TOTAL UP

'55 FIGURES — $3,072,922 VIA VIDEO, $30,024,863 FOR 35 MM. FILMS

Film rentals from all sources in Canada decreased in 1955 by one per cent compared with 1954, or $395,593, the total being $36,272,019. In the 1955 summary the Dominion Bureau of Statistics, for the first time, gave the part of the total yielded by television, the return from 12,773 films being $3,072,922. An additional statistic related to the whole revealed that $301,208 was the amount from the renting of 6,161 films for other non-theatrical use.

Rental from 35 mm. theatrical films, of which there were 4,084, yielded $30,024,863 or 84.6 per cent of the overall total. In 1954 the rental from 7,302 films amounted to $32,831,209, a decrease of 2,498 films and $2,806,346 in revenue — reflecting the dearth of product that plagued exhibitors in 1955 and

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Two-Year Drop In Per Cap Movie Spending: $1.56

An indication of the effect of TV and other competition on Canadian motion picture theatre business is the information from the Dominion Bureau of Statistics that the per capita expenditure of patrons fell from $7.80 in 1954 to $6.74 in 1955—and it dropped further in 1956, as movie people will tell you, but the figure for last year hasn't been worked out yet. In 1953 the per capita outlay, $8.30, was the greatest on record, so that in one year it declined by $1.06 and in two years by $1.56. Previous figures are: 1946—$6.15; 1949—$6.89; 1950—$7.12; 1951—$7.72; 1952—$8.21.

The fact that admission prices were higher in many cases makes the decline in attendance seem greater. The average admission price in 1955 was 52c compared with 50c in 1954 and 47c in

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National Contest By Star Weekly

For the first time in Canada a newspaper is undertaking a national poll of theatregoers to determine which three films, actors and actresses were best liked by Canadians in 1956. Called a Movie Popularity Poll, the competition is being run by The Star Weekly and

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Canadians Enter Film Assembly

The Golden Reel Film Festival, sponsored by the American Film Assembly, has been the means of recognition of Canada's ability to make 16 mm. films that play a big part in the communication of facts and ideas. Canadian government and non-government films have

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Eight Features In Work At AA

Currently occupying the continent's top playing time with The Friendly Persuasion and with several of the same quality to follow, Allied Artists went into full-scale production at the first of the year to maintain its flow of product for theatres. The first

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New NWT Theatre

J. W. and D. H. Stewart have opened their 200-seat, seven-day Stewart Theatre in Hay River, Northwest Territories. Previously Hay River, which has a population of 600, saw its movies via 16 mm. in the Community Hall.

4,500 PROJECTORS IN SCHOOLS

There are some 4,500 16 mm. projectors and 4,000 filmstrip projectors in Canadian schools, it is estimated by Crawley Films Limited, which gathered the information from directors of audio-visual education in nine provinces and added approximate figures for Quebec.

The statistical report showed that the number of sponsored films now totalled 827 and that there are available over 40,000 16 mm. prints, of which about 20 per cent are in color, and 20,000 filmstrips. The annual number of screenings is in excess of 600,000 in the 7,331 schools using films.

A great deal of the figures and facts obtained by Crawley Films was from a bulletin by the Canadian Education Association and the company is issuing these under the title of Survey of 16 mm. Sponsored Film Distribution through 24 Provincial Government Agencies and Universities.

Immigration Rush Seen During Coming Year

Immigration to Canada, one of the factors that has lessened the impact of TV on the film theatre business, had one of its biggest years since new residents began arriving in numbers after the war. In 1954 about 45,000 persons came here from the United Kingdom and this rate, stimulated by the Suez affair, is expected to continue in 1957. Canada has added about 1,300,000 people through immigration since Warld War II. But an adverse factor in the immigration picture was the emigration to the USA from Canada of about 280,000 persons.

Among Canada's 1957 immigrants will be 15,000 Hungarian refugees.

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'Witness For The Prosecution'

Marlene Dietrich has been signed by Arthur Hornblow, Jr. to star opposite Tyrone Power in Witness for the Prosecution.

'80 Days' Best '56 Film, Says Board

United Artists' Around the World in Eighty Days was named the best film of 1956 by the National Board of Review of Motion Pictures, while the best foreign film is Columbia's The Silent World, a French-made documentary. John Huston was named the best director for Moby Dick, Yul Brynner the best actor for his performances in 20th-Fox' The King and I and Anastasia and Paramount's The Ten Commandments. Best actress is Dorothy McGuire for AA's Friendly Persuasion.

WOMPIS BUSY IN GIFT SEASON

The Toronto branch of Women of the Motion Picture Industry carried on a busy holiday program. Len Bishop was master of ceremonies at a Christmas show before 100 patients of the Ontario Hospital, Toronto, who also joined the WOMPI choir in carols. The patients, both men and women, received gifts in stockings sewn by Loraine Geary. Representatives of the Canadian Mental Health Association were present and expressed appreciation.

The gifts were obtained through a dinner given by the organization for 75 ladies of the industry who brought a gift for the needy as their fee. Scene of the dinner was the dining hall of Woodgreen Community Centre. Mavety Film Delivery loaned its facilities to distribute the packages.

Gladys Rawnsley of UA is WOMPI president and Florence Long of GTS is chairman of the Projects Committee, of which the members are Catherine Anderson, UA; Mrs. Viola Creighton, UA; and Mrs. Geary, IFD.

SCREEN AD REVENUE TOTALLED $194,244 IN 1955, DBS STATES

Canada's 1,950 "regular" theatres and 242 drive-ins operating in 1955 had a combined revenue of $194,244 from the screening of commercial films, it is shown in the recent report of the Dominion Bureau of Statistics, which gave these figures for the first time. Drive-ins got $100,128 of the total and the auditorium theatres $94,116. Of the latter figure Ont. received $27,328, Que. $21,659, Alta. $17,261, BC $9,375, Sask. $5,151, Man. $3,655, and the Maritimes and Nfld. $9,697.

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ALLIED ARTISTS

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four months of 1957, states Walter Mirisch, production chief, will see eight features of various types in production.

January films are Dino, Sal Mineo starrer to be produced by Bernice Block and directed by Thomas Carr; New Day at Sundown, produced by Scott R. Dunlap; and From Hell It Came, Milner Bros. production.

In February, the cameras turn on The Victor Riesel Story, which Richard Heermance will produce with Milton Krims as associate producer, and Spook Chasers, a Bowery Boys comedy starring Huntz Hall, featuring Stanley Clements, with Ben Schwalb as producer.

In March producer Hayes Goetz will roll Chisera, and in the same month the Milner Bros. will start Branded Lady. Heermance rolls Queen of the Universe in April.

Available for release and to be scheduled soon are Hunchback of Paris, produced in Paris in CinemaScope and Technicolor by the Hakim brothers, which stars Gina Lollobrigida and Anthony Quinn; and Jeannie, filmed in color and CinemaScope in London, in which Tony Martin and Vera-Ellen, star singer and leading dancer, will be seen.

Prizes Awarded By FPCC's Ballyhoo

Nineteen managers of Famous Players' theatres shared in the periodic prizes awarded by National Ballyhoo, the company's monthly showmanship bulletin compiled and edited by Dan Krendel. Winner of the $50 first prize for the best all around effort was Bill Burke of the Capitol in Brantford, Ontario.

Second prizes of $35 each went to Len Bishop, Shea's, Toronto and Ivan Ackery of the Orpheum, Vancouver. Winners of $25 each were Zara Ellwood, Capitol, St. Thomas, Ontario; Freeman Skinner, Paramount, Halifax; Hilary Howes, Capitol, Halifax; Doug Mickleboro, Tivoli, Hamilton; Walt Bennett, Capitol, Vernon, BC; Harry Wilson, Capitol, Chatham, Ontario; Jack Mahon, Orpheum, Prince Albert; and Eddie Lamoureux, Palace, Windsor, Ont.

'55 Rentals Figures

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continued into 1956. During 1955 16 mm. films for theatrical use totalled 4,655 and these drew revenue of $2,102,460, compared with 1,513 and $1,617,870 the previous year. This figure, to which is added the revenue from 16 mm. films for TV and other use, brings the 1955 small-gauge rentals total to $5,473,725, a great increase of 86 per cent when compared with the 1954 figure, $2,942,042.

Sale of advertising material amounted to $480,554 and income from other sources added up to $292,877. When these two figures are added to the film rentals given above we get an overall total of $36,272,019.

Opening of 16 new distribution companies and 17 exchange branches during the year reflected the growing demand for films for the rapidly-expanding TV market and the greatly-increased revenue from this source helped to hold the overall rental figure within one per cent of 1954's all-time high, although the theatrical rental figure dropped by over nine per cent, paralleling the 10 per cent drop in theatre receipts. The 153 companies selling films employed 1,450 persons and paid $4,370,833 in salaries in 1955, compared with 1,424 employees drawing wages of $4,166,942 in 1954.

The following table of annual rentals, in which each figure represents the combined 16 and 35 mm. yield from every source, shows the progressive increase:

Year	Firms	Branches	Rentals
1930	—	59	$ 9,536,200
1933	—	59	6,797,600
1934	—	60	7,370,200
1935	—	61	7,404,500
1936	—	66	8,358,900
1937	—	63	9,471,100
1938	—	62	10,218,700
1939	—	67	10,315,500
1940	—	72	11,445,167
1941	—	69	12,368,446
1942	—	78	13,892,093
1943	23	87	15,163,355
1944	23	88	16,516,073
1945	26	86	17,490,264
1946	29	91	18,652,892
1947	29	114	19,464,706
1948	29	118	21,591,712
1949	37	119	24,893,657
1950	36	118	26,800,789
1951	33	123	29,225,867
1952	36	129	32,911,042
1953	33	124	34,436,609
1954	48	136	35,773,251
1955	64	153	35,498,588

The figures from the years previous to 1940 include receipts from advertising and other sources. The totals from 1946 on are presumed to be from every type of exhibition, including drive-ins.

As a guide to the amount of rentals for 35 mm. only the following figures for 16 mm. theatrical and non-theatrical rentals will help:

Year	Rentals
1944	$ 967,179
1945	1,198,016
1946	1,173,170
1947	1,180,170
1948	1,444,872
1949	1,684,935
1950	1,713,813
1951	1,894,461
1952	2,281,540
1953	2,411,244
1954	2,942,042
1955	5,473,725

During 1955 2,462 new films were released for theatrical use on a commercial basis. Of these 1,493 were in 35 mm. and 969 in 16 mm., with 1,156 of the former being in English, 276 in French and 61 in other languages. In the 969 16 mm. films 677 were in English, 279 in French and 13 in other languages.

According to the DBS 1,124 of the 2,462 films were "features." It is hard to understand what the DBS considers a "feature" but it is obvious that it is different from what the film industry regards as a full-length film — one that is eight reels or longer. The 1,124 features were made up of 639 35 mm. and 485 16 mm. films — 656 of them being in English, 398 in French and 70 in other languages. The USA supplied 649 of these features, France 340, the UK 55, Italy 54, Canada one and other countries 25. Seven hundred and seventy-nine were in black and white and the rest in color.

Col's 'Uncle George'

Wendy Hiller teams with Charles Coburn and Nigel Patrick in the Warwick production for Columbia, Uncle George, which Patrick is directing in black - and - white CinemaScope. It is now rolling with Irving Allen and A. R. Broccoli producing.

'The Devil's Disciple'

Hecht, Hill and Lancaster has scheduled George Bernard Shaw's The Devil's Disciple as the first 1957 production. Burt Lancaster, Sir Laurence Olivier and Montgomery Clift will star and Alexander Mackendrick will direct.

PER CAP SPENDING

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1953. The number of paid admissions, 202,194,466, represented a decline of 15 per cent—a decline which continued in 1956. The 1955 total of paid admissions is under the 1953 figure by roughly 57,000,000.

The receipts from all types of establishments, $94,159,568, which is exclusive of $11,006,485 in amusement taxes, were down 11 per cent over 1954, when the figure was $105,515,563. The 1953 figure, a record, was $109,072,528.

But the Canadian motion picture industry is fighting hard now to increase patronage, supported by films of finer quality presented first-run in neighborhood houses as well as those downtown through new booking patterns.

OUR BUSINESS by N.A. Taylor

IN the United States the motion picture industry, through COMPO, continues its series of friendly talks with newspaper publishers and a recent article is headed *A Good Music Page Helps All Retailers.*

They explain therein that the National Food Company will soon start a newspaper advertising campaign aimed at persuading people to go out of their homes and dine in restaurants. This is in co-operation with the National Restaurant Association. The point is made that if people stay in at nights and never seek recreation outside their homes all retail trade must suffer. This in turn must reflect adversely on the effect of newspaper advertising. With the increase of automobile traffic there is a further reduction of pedestrian traffic, and if people are in the habit of staying home altogether at night the community after dark takes on the gloom of a ghost town. It is, therefore, important for newspapers to help persuade people to go out for their recreation. The suggestion then follows that if newspapers published more news and comments about attractions at local theatres they would, in effect, be helping themselves. A good lively amusement page helps all local retail business and, therefore, the local newspaper.

There are many newspapers in this country which over the years have operated on a twin policy of higher rates for motion picture theatres and of not giving any news or reader space to movie attractions. In a city or town where there is only one daily newspaper the publisher oftentimes feels that the local theatres have no alternative than to place with him their advertising.

This is a situation which all theatre owners and managers should seek to correct and it is important to point out to the publishers of such newspapers that while they continue to give a great deal of free space to TV listings, which we cannot deny has reader interest, they, at the same time, weigh the scales heavily against themselves.

Now is the time for every good newspaper to come to the aid of every local merchant and theatre.

IMMIGRATION

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Ten thousand of these will have arrived by January 1, the Honorable John Pickersgill, Minister of Citizenship and Immigration, said after a recent visit to Britain and Europe. These will have come from Austrian refugee camps. From camps in the Netherlands will come 3,000 more after March 1 and 3,000 visas, valid after April 1, are being offered those in France.

The 45,000 estimated from the UK in 1956 compares with 30,000 in 1955. Montreal, Toronto and Vancouver are the choices of most UK immigrants but those from Europe spread out over Canada.

There are about 1,000 applications per week at immigration offices in Glasgow and leaves had to be cancelled in the holiday season at Canada House there, so busy is the staff.

Both diminishing interest in emigration and Canada's intention of reducing the number it would accept seem to have been forgotten, the first affected by unhappy events in Europe and the Middle East and the second dropped because of expansion.

The immigrants, of which a great number speak English, are potential movie patrons. Not only do they help business soon after arrival but they will build attendance as the Canadian motion picture industry recaptures its place in popular entertainment.

FILM ASSEMBLY

(Continued from Page 1)

won honors and commendations and many will again be entered for Golden and Silver Reel Awards. Details and entry blanks may be obtained from the Film Council of America, 614 Davis Street, Evanston, Illinois. Deadline for entry of films plus print is January 22, 1957.

The categories open are:

1. Citizenship and Government, 2. Education, 3. Junior and Senior Highschool Classroom Films (Natural Science, Science, Social Science, Technology), 4. Junior and Senior Highschool Classroom Films (Arts, Crafts, Literature, Biography, History, Language Skills), 5. Preschool through Intermediate Classroom Films, 6. Safety, 7. Recreation, 8. Business, 9. Economics, 10. Industrial Processes, 11. Industrial Training, 12. Institutional Promotion, 13. Natural Resources, 14. Sales and Promotion, 15. Avant Garde and Experimental Films, 16. Feature Length Fictional Films (50 minutes or longer), 17. Human Relations, 18. International Understanding, 19. Literary, Musical and Theatrical Arts, 20. Religion and Ethics, 21. Visual Arts, 22. Health and Hygiene (lay audiences) and 23. Medical Sciences (for professionals only).

The 1957 Crew of the Variety Club of Toronto

Left to right, seated: Al Troyer, Dough Guy; J. J. Fitzgibbons, Sr., Big Boss; N. A. Taylor, Chief Barker; Dan Krendel, First Assistant Chief Barker; and J. J. Fitzgibbons, Jr., Second Assistant Chief Barker. Standing: Herb Allen, Joe Bermack, Ralph Dale and Clare Appel, Canvasmen; Chet Friedman, Property Master; and George Altman, Canvasman.

News Clips

A 92-year-old theatre manager, Captain Samuel D. Herman, retired from the Capitol, Lunenberg, NS . . . Community-owned Salmar Theatre in Salmon Arms, BC, showed a $5,635 net profit for its fiscal year . . . Charles Cohen quit as Eastern ad-pub chief for Allied Artists to become assistant to Meyer M. Hutner, national publicity chief for Warners, with offices in New York . . . The Very Reverend James A. Pike, Dean of the Protestant Episcopal Cathedral, supported anyone's right to see Warners' controversial film, Baby Doll, in a sermon in NY.

A drive-in theatre and recreation centre is planned for Oklahoma City, which will be financed through the sale of $1 shares. To be called Cinema-Surf, it will have a twin-screen 938-car drive-in, a luxurious restaurant with rooftop dining in the summer, a Surf Club with separate swimming pools for children and adults, an amusement park with a free area for children, and an ice skating rink in the wintertime . . . Consul General of Canada in New York held a reception before the showing of Oedipus Rex at the 55th Street Playhouse.

Irving Sochin, who has been with U-I, 20th-Fox and UA, will help Kenneth Hargreaves, president of the recently-formed Rank Film Distributors of America, set up a USA sales organization . . . George Milton of the Prince George Hotel, formerly steward of the Variety Club, died suddenly in Toronto last week. He had made many friends in the entertainment world.

Odeon-Tivoli, Saskatoon, got together with a nearby restaurant and provided a dinner and show for 200 pensioners at Christmas . . . Glen Peacock of the Isis, Calgary, is providing a once-a-month Safety Patrol Show free for youngsters and just before the holiday he provided a ventriloquist . . . Montreal Council of Women, after hearing Brigadier Eric Wilson, Montreal Star advertising director, will send a letter to the leading USA women's organization asking them to use their influence to diminish lurid movie advance copy.

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STAR WEEKLY

(Continued from Page 1)

offers a first prize of $1,000 and 200 double passes good all year to any theatre in Canada to the contestants whose selections come closest to the national ones.

While The Star Weekly circulation is just under a million, its readership is much greater, since it is a family-type periodical with something of interest for every member of the home. Consequently, the value of this poll to theatres, public relations-wise, is enormous and cannot be reckoned in dollars and cents. However, the actual cost to The Star Weekly will be close to $20,000 — made up of the space assigned to the contest in the four issues of the paper, ads in other newspapers across Canada, radio spots, cost of tabulating the ballots and the printing and mailing of broadsides, letters and 28"x42" posters to 1,772 Canadian theatres.

In the letter to the theatres The Star Weekly points out that the poll is sponsored jointly by the newspaper and the motion picture industry and asks the theatres to display the poster in the lobby for the four weeks of the competition. It also emphasizes that the prizes will be assigned to provinces according to population in an effort to make the results truly national.

Leadoff in the contest was three pages of reviews of outstanding films of 1956 in the important Magazine Section of The Star Weekly by Jack Karr, the Toronto Daily Star's movie critic and one of the best-known columnists in Canada. Heavy editorial support in both papers followed.

Rita Hayworth Film

Rita Hayworth has started preproduction work on Pal Joey, in which she will star with Kim Novak and Frank Sinatra for Columbia Pictures.

Added To Fox' 'Rock Hunter'

Lili Gentle has been added to the cast of 20th-Fox' Will Success Spoil Rock Hunter?

APA Sets Deal For 'Remember, My Love'

A. W. Schwalberg, president of Artists-Producers Associates, has completed negotiations for the United States and Canadian distribution rights to Remember, My Love.

Based upon Johann Strauss' immensely popular light comic opera, Die Fledermaus, Remember, My Love has been brought up-to-date and is now set in post World War II Vienna. Written, produced and directed by Michael Powell and Emeric Pressburger, it stars Michael Redgrave, Mel Ferrer, Anthony Quayle, Ludmilla Tcherina, Anton Walbrook, Dennis Price, Anneliese Rothenberger and Oska Sima.

Observanda

Variviews

FRED L. THOMAS quit as managing editor of the UK trade paper, *To-Day's Cinema*, to become general manager of J. Arthur Rank Film Distributors. Anyone here want to hire a general manager? I've got some spare time . . . *Roger Lewis* of UA, back after talking to Canadian press and industry reps of all types, told *Variety* in an interview that the most common beef here was that the USA film companies "spend inadequate sums in backing their releases in Canada, though they draw seven per cent of their entire income from Canada." The Canadians believe, he said further, that USA distribs "go out of their way to assist film industries in countries where there are trade restrictions," giving Canada the brush because it's an "easy market." Now that we have reprinted this, watch Ol' Jess Huffenpuff, Industry Saver No. 1, come rushing to the rescue . . . *Should be* plenty of Canadiana in Raymond Massey's autobiog, tentatively called *Charcoaled on the Outside* . . . *Doctor warned* a playboy member of the Serutan set to cut the time he spends with girls in half. "Which half," he asked, "thinkin' or talkin'?" . . . *Astral's* newest Neff starrer is *Unnatural*, a German film about artificial insemination. Wasn't there a joke about a fellow who used to send a tie to a syringe at John Hopkins Hospital on Father's Day?

FELLOW IRKERS: (1) The boss, usually subject to superior authority himself, who drives his executives into a state of nervous frustration by not being available when urgent decisions must be arrived at. Over a drink some execs were discussing this, each claiming his boss was the worst. "At one time it was so bad in our office," one said, "that we had a meeting and organized a rescue party. We couldn't get in to see the boss for so long that we were convinced he was being held incommunicado!" (2) The guy who talks to you at a social gathering until, out of the corner of his eye, he sees a bigger shot come in. Then he starts moving slowly away from the conversation, his haste hidden but his intent clear. He wants to get to the big shot and be seen with him before someone else gets there and forces him to either intrude or stay with the smaller shots. (3) The guy who always stands with his back too near to a group being press-photog'd. He must be told to move out of the photo or into it. As often as not the lenser is too polite to tell him to get out so he tells him to get in. (4) The person, given VIP status by genial reporters, who is so influenced by his publicity that he acts as though all anyone needs for eternal happiness is a pat on the head or a kind word from him.

THIS FELLOW'S friend had died and he went to the funeral parlor for the service, after taking a few to kill the pain of parting with a good pal. As he walked down the aisle to have a last look he was suddenly frozen. Beside the casket stood the person who was supposed to be in it! He looked around to see if others saw the same sight but everyone else seemed unaware of the figure. He stared at it, full of doubts about himself, then went outside to wait. The service over, he got a lift with some of the mourners who were going to the cemetery. There again he saw the figure of his dead friend, looking at the hole that was to receive the casket in which he was supposed to be resting. The burial concluded, he got back into the car. There he was joined again by the people who had driven him out — and his deceased friend who wouldn't lie down. It proved to be the dead man's twin brother, from another city, whom he didn't know existed . . . *Frank Rasky's* article in *Liberty* about marriage between extreme neurotics tells this story by Judge John Grudeff of Toronto's Family Court: He tried to effect a reconciliation between a pair of deaf mutes and in the course of this wrote a note asking the man why he had left the woman. "Because," was the written answer, "she talks too much!"

SAMMY SALES, as Uncle Willie in *Uncle Willie*, saunters across the stage of the Circle Theatre and right into the hearts of the audience. He's a joy—as Jack Karr, Herb Whittaker and Rose MacDonald reported to their readers the next day. Given a corny and poorly-written story made believable by the sincere playing of Iris Krangle and June Lehman, Sales makes it glow with sentiment and humor. Those qualities he provides in great abundance, to almost continuous audience appreciation.

Supplementing the classic Sales characterization of a gentle and wise peddlar who just naturally assumes that all the world's troubles are his own is a fine portrayal of a gabby old maid by Sylvia Lennick. Here is an actress who can give many top femme players lessons in how to get the most out of a role. As her mother there is Sofia Reinglas, formerly of Europe, whose solid background in the profession is indicated by how completely she commands the attention of the audience just by her bearing, even when sharing the stage with so dynamic a player as Sylvia Lennick and a winning one like Sales.

The play itself is a literary mish-mash and William Taylor, operating against time and other handicaps, pulled off a minor miracle in making it come out in orderly and entertaining fashion through his direction. He needed a little more time for the other players, who include Irwin Brown, Lloyd Chester and Alan Chrysler. Sydney Newman provided a set both fetching and useful. Stan Jacobson and Mervyn Rosenzveig, who operate the Premiere Theatre, have an exceedingly enjoyable show here for the start of their second season in the city. It not only makes you laugh while in the theatre but makes you happy and keeps you that way for a long time after.

NEW YEAR'S EVE bash at the Variety Club, the House Committee's first, was a smash . . . *The Bobby Myers* made a sister of their daughter with the arrival of a son . . . *Congrats* to Joe Rosenfeld, Columbia's lawyer, who was made a Queen's Counsel . . . *Store sold* all its perfume in a mad rush after putting this sign on the counter: "Don't buy this if you're bluffing" . . . *W. Macqueen-Pope*, British author of 15 books on theatre history, sees a poor future for legit. Fifteen years from now, he told a lit luncheon, there won't be a dozen legit houses left in Central London and musicals will occupy most . . . *Hy Gardner, NY Herald-Trib* pillarist, suggests the Ekberg-Mansfield feud be settled in the Garden with gloves for charity. Hy, they could lean on each other and not get close enough to land a punch . . . *Our hearts* go out to the Gerry Collins', who lost their six-month-old daughter.

THAT SITUATION about a kid being locked in a vault accidentally is a very durable one. Arthur Hailey's recent TV version got a USA and Canadian network telecasting and was bought by a UK motion picture studio for 22-5. O. Henry used it for one of his best short stories, *A Retrieved Reformation*, on which Paul Armstrong based his 1909 four-act hit play, *Alias Jimmy Valentine*. Metro filmed a feature from it in 1920 and 1928 — and wasn't there a popular song from the picture? Walter Winchell recently noted that many years ago in Chicago the fact of a child being locked in a vault yielded a great newspaper story and — get this punchline — when the vault was finally opened the child was not there! Those who had worked desperately to penetrate the vault, among them hardened criminals, dropped to their knees and gave thanks . . . *How about* an all-time Toronto Hit Parade? *All the World Is Waiting for the Sunrise*, for which Ernest Seitz composed the music and Gene Lockhart the words after seeing the sun come up on the campus of the University of Toronto, would be No. 1. Though Seitz became a concert pianist and Lockhart a leading actor, this will probably be remembered longer than anything else about them. Other Toronto songs: Ruth Lowe's *I'll Never Smile Again* and Johnny Cowell's *Walk Hand in Hand*.

THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

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FLIGHT TO HONG KONG

with Rory Calhoun, Barbara Rush, Dolores Donlon.

UA 88 Mins.

GOOD CAST SPARKS ROUTINE SMUGGLING MELODRAMA SET IN HONG KONG, MACAO AND SAN FRANCISCO. ORIENTAL FLAVOR LENDS APPROPRIATE ATMOSPHERE AND AUDIENCE APPEAL.

International smuggling attributed to the "syndicate" is the basis of this Leo Townsend, Edward G. O'Callaghan screenplay, adapted from an original by the latter, Joseph Newman and Gustave Field. Produced and directed by Joseph M. Newman, with Victor Orsatti as associate producer, the film features a good cast headed by Rory Calhoun and Barbara Rush.

Hong Kong and Macao provide the needed international flavor and Oriental atmosphere for the gang of lawbreakers who peddle all matter of stolen goods under the guise of a legitimate big business. The scene later switches to San Francisco, where Ellis W. Carter's camera has caught, among other things, the famous hills of that metropolis.

Well known authoress, Miss Rush, meets Calhoun on a flight from Honolulu to Hong Kong, which is forced down on a deserted air strip and robbed of a shipment of diamonds by three men. Unaware that Calhoun is actually the local leader of these, and other, smugglers, Miss Rush makes a play for him and the attention is returned although Calhoun's long-time fiancee, Miss Donlon, tries her best to break it up.

Believing Miss Rush to be serious about their romance, Calhoun hijacks a shipment intended for the syndicate and leaves traces leading to the assumption that he is dead. In San Francisco, he contacts Miss Rush but realizes the romance is over.

Sending for Miss Donlon and his good friend, Miss Yong, he hopes to meet them before the syndicate men find him. It's a close shave but the Hong Kong police close in in time to save him from certain death.

CAST: Rory Calhoun, Barbara Rush, Dolores Donlon, Soo Yong, Pat Conway, Werner Klemperer, Mell Welles.

CREDITS: A Sabre Production; Producer, director, Joseph M. Newman; Associate producer, Victor M. Orsatti; Original, Edward G. O'Callaghan, Gustave Field, Joseph M. Newman; Screenplay, Leo Townsend, Edward G. O'Callaghan; Photography, Ellis W. Carter.

DIRECTION: Good.

PHOTOGRAPHY: Okay.

Chandler In 'Jeanne Eagels'

Jeff Chandler will star in George Sidney Productions' Jeanne Eagels.

WRITTEN ON THE WIND

with Rock Hudson, Lauren Bacall, Robert Stack, Dorothy Malone.

(Technicolor)

Empire-Universal 99 Mins.

SOPHISTICATED, ADULT MELODRAMA, BUILT AROUND A DECAYING TEXAS OIL FAMILY. SENSATIONAL IN ITS THEMES, IT SHOULD CAUSE TALK, CONTROVERSY, BOXOFFICE INTEREST. MONEY PROSPECTS ARE EXTREMELY FAVORABLE.

Fraught with a variety of sensational themes, i.e., adultery, alcoholism, sterility and nymphomania, Written on the Wind will undoubtedly be one of the most talked about pictures in the current crop. Backed by a strong ad campaign, it could justifiably be a high grosser on the strength of story value alone, but has as insurance a roster of top talent as well.

Rock Hudson, Lauren Bacall, Robert Stack and Dorothy Malone, a strong quartet in any exhibitor's book, head the cast. Hudson and Bacall turn in competent performances, but it's Dorothy Malone's film from the time she enters the script, with Stack running a close second.

Producer Albert Zugsmith has dealt a lavish hand with sets and dress, a necessary attribute in view of the film's 14 karat background. The footage includes locations in New York, Miami and the Texas environs of the Hadley Empire.

Slickly staged by Director Douglas Sirk, the footage was shot in Technicolor by Russell Metty. Most remembered sequence is a short, but dynamic, dance by Miss Malone, which out-Presley's Elvis.

George Zuckerman's screenplay, based on the novel by Robert Wilder, is filled with good quips, but the story is rather bumpy.

CAST: Rock Hudson, Lauren Bacall, Robert Stack, Dorothy Malone, Robert Keith, Grant Williams, Robert J. Wilke, Edward C. Platt.

CREDITS: Producer, Albert Zugsmith; Director, Douglas Sirk; Screenplay, George Zuckerman; Based on the novel by Robert Wilder; Photography, Russell Metty.

DIRECTION Slick.

PHOTOGRAPHY: Fine.

BUNDLE OF JOY

with Eddie Fisher, Debbie Reynolds, Adolphe Menjou, Tommy Noonan.

RKO (Technicolor) 98 Mins.

GAY, LIGHT, MUSICAL RE-MAKE OF BACHELOR MOTHER. HUMOR, COLOR, SONGS SHOULD SELL THIS VERSION TO A VARIETY OF AUDIENCES, PARTICULARLY EDDIE-DEBBIE FANS.

Bundle of Joy should be just that to the legions of Eddie and Debbie fans who've been waiting for this, their first co - starring picture. Tailored to the talents of the couple, the Edmund Grainger production is a re-make of the rollicking comedy, Bachelor Mother, which starred Ginger Rogers and David Niven. The original film enjoyed great success at boxoffices the first time around.

To this sleek story line, Grainger has added Technicolor, songs by Mack Gordon and Josef Myrow, and several musical numbers attractively staged by Nick Castle. This garnishing should help sell the comedy, brought up to date scriptwise by '39 Author Krasna, Robert Carson and Arthur Sheekman.

Pert and pleasant, the footage features several excellent supporting performances by Adolphe Menjou, Tommy Noonan, Nita Talbot and others in the seasoned cast. Norman Taurog is credited with the capable handling of the players, and has captured, as is his forte, some very appealing sequences with the baby, the title "bundle."

The production has been shot around comparatively few sets, but cameraman William Snyder has brought out the verve and color of the urban locale depicted in the Felix Jackson story.

CAST: Eddie Fisher, Debbie Reynolds, Adolphe Menjou, Tommy Noonan, Nita Talbot, Una Merkel, Melville Cooper, Bill Goodwin.

CREDITS: Producer, Edmund Grainger; Director, Norman Taurog; Screenplay, Norman Krasna, Robert Carson, Arthur Sheekman; Story, Felix Jackson; Musical numbers and dances staged by Nick Castle; Lyrics, Mack Gordon; Music, Josef Myrow; Photography, William Snyder.

DIRECTION: Adept.

PHOTOGRAPHY: Fine.

G & M INCREASES FILM COPY

The Toronto Globe and Mail is the latest newspaper to recognize the readership value of movie material and use more on its amusement pages. Some time ago it began using three-column cuts from current pictures. It now runs a department called New Movies, which has a section called Held Over. In addition it features a Coming Attractions article. An increase in the amount of film items in Alex Barris' daily column, Casting About, has become obvious. Barris used to write the paper's reviews but now confines himself to that column and a periodical one about records.

Theatre and film executives recently re-examined the morning paper situation in Toronto from an advertising standpoint, based on the considerable reliance on a.m. papers by advertisers in other cities. A greater use of the Globe and Mail, Toronto's single morning paper in the English language, seems in the offing.

THE GIRL CAN'T HELP IT

with Tom Ewell, Jayne Mansfield, Edmond O'Brien.

(CinemaScope-DeLuxe Color)

20th-Fox 99 Mins.

EXCEPTIONALLY LIVELY MUSICAL COMEDY THAT SHOULD RATE TOPS WITH ROCK 'N' ROLL FANS. PERFORMANCES, DIRECTION, PHOTOGRAPHY SHOULD PUSH THIS TO HIGH GROSSES.

Serving as Jayne Mansfield's entry film, The Girl Can't Help It couldn't be a better showcase for this star's talents. Alive and jumping with rock 'n' roll tunes, the picture vibrates with the rhythms of such top names as Julie London, Ray Anthony, Little Richard, Fats Domino, The Platters, and other top recording stars. Twentieth-Fox has brought together a combination of talent that have been masterfully spliced together by director Frank Tashlin as a background for the gangster-who-wants-his-no-talent-girl-to-go-places story.

An unique opening sequence sets the pace for the proceedings, dominated by Miss Mansfield as "the broad," Tom Ewell, the agent, and Edmond O'Brien, the gangster. A smaller, but capably-handled part, is played by Henry Jones, as O'Brien's right - hand man. Director Tashlin, who scripted the yarn with Herbert Baker, has captured many hilarious bits in the footage and plays the story for laughs all the way. Miss Mansfield, gowned to emphasize her charms, comes across as a fine comedienne and one who will rate high with fans.

The way Leon Shamroy has used DeLuxe color in the film is another stand-out. There are sharp contrasts; modern and very effective on the CinemaScope screen. It's an attention-getter and should start a whole new trend in startling color backgrounds.

Another conversation piece is the way producer-director Tashlin cuts abruptly from story to frenetic music, whenever the peace could possibly start to settle. Here again, use is made of a normal craft in a new and ingenious way.

CAST: Tom Ewell, Jayne Mansfield, Edmond O'Brien, Julie London, Ray Anthony, Barry Gordon, Henry Jones, John Emery, Juanita Moore.

CREDITS: Producer, director, Frank Tashlin; Screenplay, Frank Tashlin, Herbert Baker; Music supervised and conducted by Lionel Newman; Photography, Leon Shamroy.

DIRECTION: Excellent.

PHOTOGRAPHY: Unique.

Columbia's 'Gale Force'

Columbia has acquired Elleston Trevor's novel, Gale Force.

'These Thousand Hills'

David Weisbart will produce 20th-Fox' These Thousand Hills.

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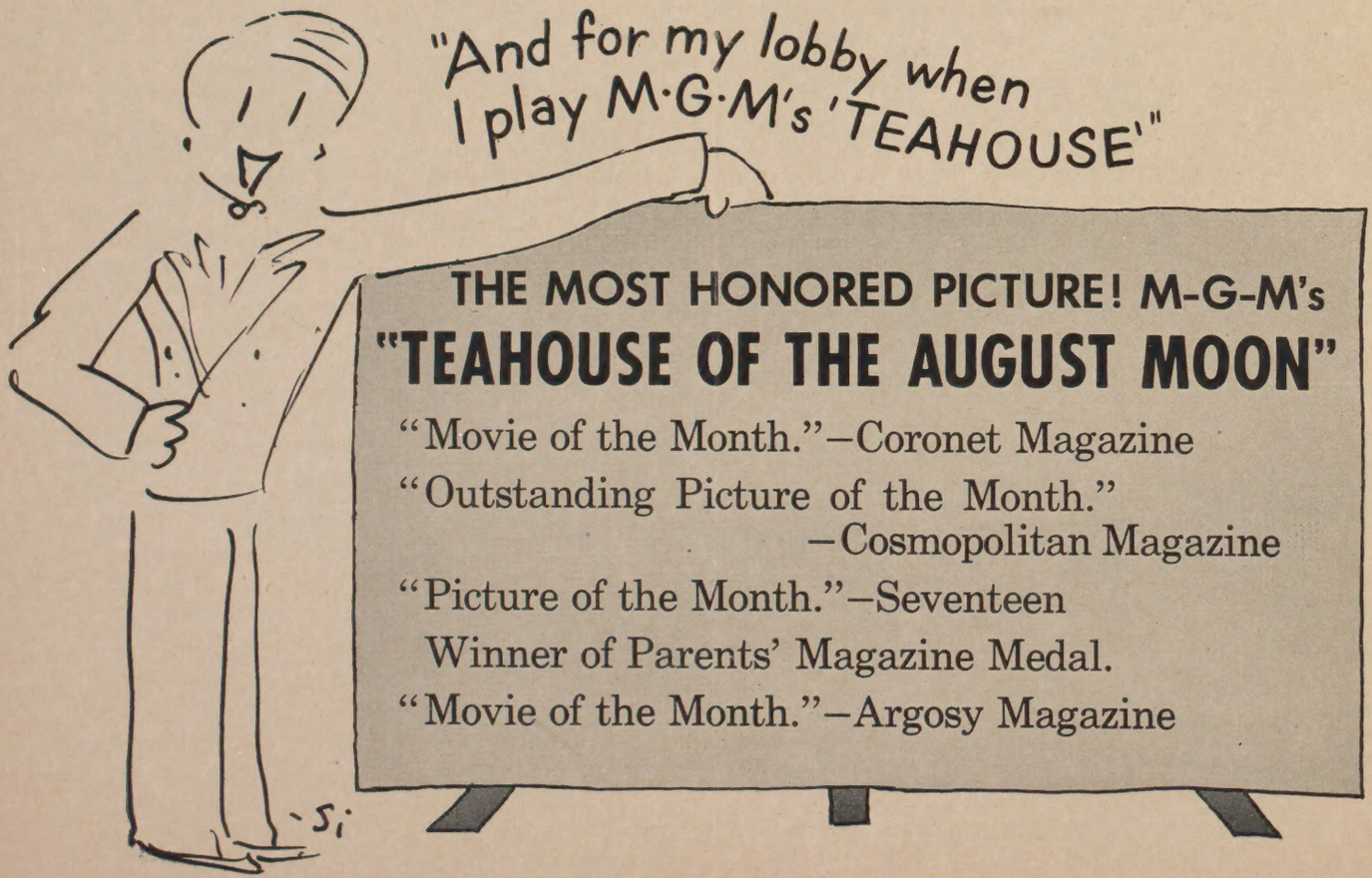
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